

American Art News

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NEW YEAR'S EVE AT ARTS CLUB

Those who were fortunate enough to be present at the National Arts Club's New Year's Eve celebration enjoyed a most unique and artistic bit of pageantry, peculiarly expressive of the spirit of the time, as well as the usual dance, and which took place amid patriotic surroundings that, strange as it may seem, were really beautiful.

The club members one and all worked for a week before the event to decorate the galleries according to a scheme laid out by Mr. F. S. Lamb, the club secretary. This consisted of long panels representing appropriate subjects, such as the Red Cross, Chivalry, and the galleons of Columbus, held together by long knots of soft-colored silk in the different national combinations of color. Between these were hung shields with the coats-of-arms of the different nations. These panels and shields were fashioned and painted by various artist members in the galleries, which were turned into workshops for several days. The whole was kept pleasing in tone and made a most harmonious background for the many gaily dressed people who more than filled the rooms.

Artists in Costume

Many of the club's distinguished members were there in distinct and original costumes. Douglas Volk came as "Benjamin Franklin, one of the 'Immortals,'" and Charles R. Lamb as "Charles Lamb, Another Immortal." Frank Bicknell (in charge of the music for the evening) was a wonderful "Oriental" in a costume of his own designing, while Dr. I. W. Drummond was a Chinese mandarin in a truly authentic coat. Mr. and Mrs. Coburn, the players, were in costumes from "The Yellow Jacket," and Mr. Olinsky, a hard-working member of the committee, was a French artist. Gardner Symonds and Ben Foster came as French peasants in delightful smocks and wooden shoes. Luis Mora attracted constant attention by his clever acting of the part of a wooden French drummer—a boy of the Revolution, as which he was dressed, with "stary" eyes, stiff limbs and immobile face. He even carried this pose through an impromptu dance with the graceful "Spirit of Belgium," which "brought down the house."

An Effective Pageant

The pageant, which had had only one rehearsal, began about eleven o'clock, when the main gallery was cleared and everyone, members and guests alike, were assembled by Henry Rittenberg, (chairman of the entertainment committee) in groups according to their costumes—"War Workers," "Red Cross Workers," "Nations of the World," the "Immortals" (poets, composers and artists of the ages), "Army," "Navy," etc. With the sailor band from the Woodrow Wilson liner "George Washington," then in port, leading the way, a procession started through the doors that were then thrown open and passed three of the most beautiful tableaux ever presented by the club.

On a raised dais, hung with long green curtains stood "America" erect and noble (represented by Miss Myra Martin), and against the two other walls beautiful "Victory" (Mrs. A. E. Boyd), and "Peace" (Mrs. MacDonald Sheridan) in long and flowing robes of green, holding out an olive branch and supported by two small attendants, "Abundance" and "Plenty."

Behold the Babe!

The participants, after marching through the first floor rooms of the club, were finally marshaled in ranks in front of these figures, whom they saluted in turn, and then all sang the national anthem.

By this time midnight approached and at the hour all the lights went out, to be turned on again "next year." Just as everyone was wishing everyone else a Happy New Year, the heroic figure of the "Red Cross Nurse," personified by Mrs. Douglas Volk, appeared in the door carrying high above her head a tiny nude babe having a bit of fluttery tulle around its shoulders, bearing the numerals "1919." This beautiful open-eyed and unafraid little being she bore across the room and presented to "Peace" amid enthusiastic cheering. Perched high on "Peace's" shoulder, little "1919" looked out upon the world in wonderment and eagerness, without a spark of fear, ready for what might come, and quite unembarrassed by the spotlight or the public gaze, a most lovely bit of natural symbolism for this most wonderful New Year.

That was all, but a note was struck that evening and kept even to the small hours that will not soon be forgotten—a note joyous and happy but serious, promising and heartfelt.

Katharine S. Lamb.

NATIONAL PORTRAIT GALLERY

The committee on selection of the twelve American born portrait painters, to execute twelve of the 25 portraits of "the men who have formed America's driving forces in the war," has completed its list by the addition of the names of W. T. Smedley and George Luks. It is, of course, possible that one or more of the artists selected may be unable to be represented, in which case substitutions will be made. The list, as it now stands, is as follows: John S. Sargent of London and Boston, Louis Betts of Chicago and N. Y., Irving R. Wiles of N. Y., Miss Cecilia Beaux of Phila. and N. Y., Joseph De Camp of Boston, De Witt Lockman of N. Y., Gari Melchers of N. Y., John McClure Hamilton of Phila., Eugene Speicher of N. Y., Adolphe Borie of Phila., W. T. Smedley of N. Y. and George Luks of N. Y.

It is rumored that another art patron is contemplating the donation of a fund for the painting of ten more portraits of distinguished Americans, the painters to be

NEW BUYERS AT WEEK'S SALES

The two and the first important picture sales of the season this week, brought out, in addition to several old buyers, a number of new ones, especially at the Clarke auction of Tuesday evening.

Among the new buyers at the Payne sale of modern oils, Monday evening, were Mr. Seth Sprague of N. Y., who secured the charming examples of Siddons Mowbray and F. A. Bridgman and F. E. Church, among other purchases, Messrs. Davis and Sutherland of Oklahoma, Mr. Allison Armour of Chicago and Messrs. Arthur Meeker of Chicago and James W. Ellsworth of N. Y.

The growth of interest in early American art was well proven at the Clarke sale of early Americans, not only by the large purchases through Duveen Brothers by Mr. Henry E. Huntington, editorially commented upon today elsewhere in the ART News columns, but by the presence or purchases, chiefly through agents, of Mrs. E. H. Harriman and Messrs. Frank Garvin,

PHILA. PORTRAITS OVERVALUED?

Writing to a Phila. daily on the much discussed historical portraits in Independence Hall, in that city, Mr. Edward Biddle says in part:

"When the gallery of portraits comprising the collection of the former Peale Museum was offered for sale, city councils did make an offer. From evidence discovered it appears to have been in the sum of \$6,000—but this was not deemed adequate and the representatives of the museum preferred offering the collection at public sale.

"Accordingly, on Oct. 6, 1854, the old auction house of M. Thomas & Sons conducted the sale.

"That the museum representatives had not been wrong in their conclusions is proved by the result of the sale—the collection bringing almost double the city's offer of \$6,000. Reliable evidence seems to be that the sum realized was \$11,700.

"There is on file in this city not only a catalog of the sale, but annotations accompanying it showing the prices obtained for pictures and in many instances the names of purchasers.

"Thus we find that the full length of G. Washington, by C. W. Peale, was purchased by Mr. Edward Ingersoll for the sum of \$360. He was no doubt acting for his relative, Mr. Pratt McKean, for the picture formed a part of that deceased gentleman's estate and passing into the possession of his heirs, they have since loaned it to the Pa. Academy, where it is now on view. The same purchaser also acquired the well-known portrait of Benjamin Franklin by Martin, which now hangs in the same room at the Academy with the Washington.

"It is an interesting study to examine the figures obtained for the portraits in the Peale collection, as \$55 and \$60 a portrait appears a favorite figure, while others brought infinitely less. Thus three very good portraits of French celebrities by Rembrandt Peale were knocked down at \$10 apiece. The reference here is to the paintings of David, Denon and Houdon, purchased by the late Joseph Harrison and afterward presented by him to the Pa. Academy, where they still are. The late Peter McCall purchased the portrait of John Jay for \$25, while a likeness of Robert R. Livingston fetched \$145 from P. E. Ebrun of N. Y. The latter purchased very largely at the sale, as did also a Mr. Bryan of N. Y.

"It will be patent to everyone that values placed upon the present collection remaining at Independence Hall, as stated in recent published articles and 'interviews,' are very wide of the mark. Even allowing for marked increase in values of all art, including American art since 1854, it would require a liberal system of multiplication to swell the figures of \$12,000 obtained at the auction sale to one of a half-million of dollars! It was boldly asserted by someone recently that such was the value of the collection. It can be stated that out of the 324 paintings cataloged and hanging (or until recently hanging) at Independence Hall, not less than 168 of the number are copies—so acknowledged—and a number of these are copied from other copies. There are some good portraits in the collection, notably a full length by Sully, of Lafayette, and a picture of James Hamilton by Benjamin West.

The Franklin Portrait

"The portrait of Franklin," concludes Mr. Biddle, "known among connoisseurs as the 'thumb portrait' (Franklin's chin being supported by his hand and thumb), has an interesting history. It is a replica painted for Benjamin Franklin himself, who was so much pleased with the original that he commissioned the artist to paint him a duplicate, to be sent to his family in Phila. The original is in the possession of the descendants of Gen. Jonathan Williams, now represented by a branch of the Biddle family, and in this city it has been handed down from generation to generation to the male representative, agreeably to a signed instrument executed by Jonathan Williams and his wife, Mariamne, dated Jan. 1, 1806, some sixteen years following the death of Franklin."

COROT FOR CINCINNATI

The well-known "Don Quixote," by Corot, has been purchased by the committee of "Friends of the Cincinnati Museum of Art."

The picture, practically a landscape, was one of five decorative panels painted at Auvers, France, for the artist's friend, Daubigny. They were sold after Daubigny's death, and the present picture went to Scotland, where it remained thirty years. It was exhibited in Glasgow and Edinburgh, in Boston in 1908, and in London in 1911.



THEODORE ROOSEVELT

J. R. v. Quistgaard

The last portrait painted of him, 1913, just before starting on his So. American trip
Copyrighted by J. R. v. Quistgaard, 1919

selected by the Council of the National Academy. It is to be hoped that the plans will eventuate. The more portraits the better—provided they are good ones.

ARTISTS AID RED CROSS

The N. Y. County Chapter of the Red Cross announces that paintings by well-known artists form the latest addition to the bargains offered at the Red Cross Shop, 587 Fifth Ave.

Among the artists who donated are W. J. Quinlan, Mrs. E. V. V. Sewell, R. V. V. Sewell, Chauncey F. Ryder, Frederick Frieseke, W. J. Hays, L. De Forrester, M. L. Rice, Chester Loomis, Edward H. Potthast, William J. Glackens, Joseph H. Boston, Robert D. Gauley, T. C. Steele, Hugh Breckinridge, Bryson Burroughs, Lucia F. Fuller, Merritt W. Post, Robert W. Vonnoh and Charles H. Miller.

Harry Watrous has been appointed by Mayor Hylan a member of the Art Commission of N. Y. City.

Mr. John Getz, who has been ill with pneumonia since before Christmas, is happily convalescent.

Walter Jennings, Charles H. Sabin, George S. Palmer, Moses Taylor, the Payne family, John F. Lewis, president of the Pa. Academy, and Senator Frank Brandagee of Conn.

Mr. Arthur Meeker secured Copley's small and fine "Portrait of Mr. Tilley," Washington Alliston's quaint and interesting "Gilbert Stuart's Painting Room," Sully's presentment of "Lord Bryon," Henry Inman's half-length portrait of "Major Whistler," and Vanderlyn's small and exquisite portrait of "Joseph Reid."

To Senator Brandagee went James H. Wright's "Daniel Webster" and E. Wood Perry's "Gen. Grant," while Mr. John F. Lewis secured, presumably for the Pa. Academy, Elliott's "Eleazer Williams" and Eastman Johnson's "Sanford Gifford." To Mr. Walter Jennings went S. F. B. Morse's "George W. King," and it is reported that Mr. Moses Taylor bought John Paradise's "James Luce Kingsley," and the Payne family the quaint portrait by Ralph Earl of Samuel Stanhope Smith, former president of Princeton University, presumably for that institution.

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P. M.

PART TWO

Consisting of rare Holland brasses, early Spanish screens, Chinese bronzes and porcelains, boudoir suites, early Italian and Jacobean furniture, Oriental rugs, etc., also three remarkable, old English four-post beds.

SALE DAYS: **Wednesday, Thursday,**
Friday and **Saturday, January 15, 16,**
17 and **18, at 2:30 P. M.** each day.

EXHIBITION of both collections
from **Monday, January 13, 1919.**

EDWARD P. O'REILLY,
Auctioneer.**BALTIMORE**

When the Walters Gallery opened for its regular season a few days ago it was noted that while recent additions to the collection it houses were not as numerous as usual, the objects just installed are of unusual beauty and importance. Chief among them are two XIII century French stone sculptures, one the head of a woman,—possibly a saint,—a fragment of what was evidently a recumbent mortuary statue from the Cathedral of St. Denis.

The other sculpture referred to is the bust of a woman wrapped in loose drapery, her face lit with a smile as subtle as Mona Lisa's. The bust was formerly in the Rheims Cathedral.

Of other newly acquired accessions in the gallery, special note should be made of a superb head of Christ that clearly demonstrates an original application of pigment; the head of a weeping woman, suggesting a Mater Dolorosa, and the bust of a Pope, a work of elegance and distinction. These are all of stone.

W. W. B.

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EXHIBITIONS NOW ON**Twachtmans at Macbeth's**

John H. Twachtman was perhaps the first exponent of impressionism in America, whose work touched such heights as to make it not only immediately attractive to "the discerning few," but also a factor in the art market of constantly increasing value. Today Twachtman is one of few American impressionists who "holds up" against such pronounced realists as Inness and Wyant and such "romanticists" as Blakelock and Ryder. The exhibition of eighteen works of Twachtman, now open at the Macbeth Galleries, to continue through January, is an interesting memorial to this genuine artistic spirit, which was untimely crushed, as we all know, in the fight which genius must ever wage against the world. Several phases (though not all, of course), of Twachtman's rare landscape art are represented. Few painters of any school or time have surpassed this gifted American as a painter of that seductive element, constantly luring the meretricious to catastrophe—snow. Twachtman was never trapped by the obvious "whiteness" of this motive. He well knew that to paint snow as white was deadly. How beautifully he saw color in the glorious sunlit stretches of field and mountain in winter garment is shown in the "Greenwich Hills," a canvas which will drive the prize-winning "technicians" of the moment into spasms and the "tonalists" into tears. The sheer beauty of this snowpiece is overwhelming. For contrast, see the large "Summer," with its sparing use of green, but green when green of the most delicious quality. That other summer picture, "From the Upper Terrace"; what a delightful prospect it offers, and yet the material in the hands of a crass realist would have turned to gall! We can imagine Twachtman when painting this picture as having a playful little thought of Pissarro in his mind, for it was Pissarro's sort of impressionism and not Monet's, that offered the American what he wanted for precept. What might be called Barbizonian souvenirs are the little canvases, Holland "River" and "Landscape," and even the large "Meadow Brook," with its heavy masses of deep green, its breezy sky and its winding course of water, and the deeper green "Valley," reminding ever so slightly of the powerful composition of Inness. Diverse notes of outdoor charm are struck in the "Gray Day," the "Autumn in France," the "Horse-neck Falls," "The Cascade" and "From the Holly House." This exhibition is an event of moment which should appeal to the collector and the artist with equal force.

James Britton.

Portraits of Generals by Chelminski

There will open to the public at the Kleinberger Galleries, No. 725 Fifth Ave., today, to continue through Jan. 31, an exhibition of recently painted quarter life-size equestrian portraits of Marshals Joffre, Foch and Haig and General Pershing, by Jan V. Chelminski, together with others of Napoleon I and Marshal Ney, executed some years ago, an interior with figures, "Musical Reception in the Salon of Queen Hortense of Holland, Paris, 1808," and four other figure works by the same artist.

Mention has already been made in the ART NEWS of Mr. Chelminski's admirable little equestrian portraits of Marshals Joffre and Foch, and their companion works—presentments of Marshal Haig and of Gen. Pershing—are equally good as likenesses of the distinguished men portrayed, and in color and atmosphere. Mr. Chelminski's good art needs no description, for his military and equestrian portraits and figure works long since won their merited distinction. He paints with sympathy and feeling, and is a worthy successor of Detaille De Neuville and Berne Bellocour. Further notice of the display will be given next week.

Americans at Montross's

Maurice Prendergast is king at the Montross Gallery, where 15 American painters show 33 pictures, until Jan. 25.

Prendergast's color fairly fills the big gallery, the beautiful, "sane" color of an ever-modern artist, whose message is one of clean and clear joy, whatever be the medium. His smaller picture, a watercolor, is a harmony in jewel tones, put down with all the freedom of a painter to whom the bonds of "school" or "movement" are entirely strange. The panel in oil, called "The Beach," decorates perfectly as it radiates the most pristine beauties. Glackens comes forward with a pleasant "Garden," still paying tribute, however, to Renoir, without quite forgetting Glackens.

Paul, formerly "Harry," Burlin continues to honor Cézanne. His picture here is a Taos landscape of considerable expanse and of melancholy tonality.

A little outdoor head by George F. Of, called "Carl," if not very flattering to "Carl" is certainly an amusing and "new" expression. The rotundity of "Carl's" cranium is extraordinary, to say the least, but the expression of the child's mouth fully compensates for any defaults of general contour. The Of landscape is individual in tone and clever in handling.

The tonal masses of John Marin's two watercolors express weight in extremely delicate terms, but as Marin often deals in paradoxes we are not more than usually alarmed over his present examples. A. B. Davies continues his Picabian abstractions, and in "Presences" and "Air, Light and Wave," he seems to have quite lost his way in the effort to leave the paths of convention.

Walt Kuhn, Middleton Manigault, A. Maura, H. L. MacFee, Charles Prendergast, Ch. Sheeler, M. Hartley, Max Weber and Maurice Sterne also contribute to the modernistic medley.

Canals at Durand-Ruels

Ricardo Canals, an impressionist who might be said to combine certain qualities of such men as Zandomeni and Renoir, is represented by an admirable group of 22 canvases at the Durand-Ruel Galleries until Jan. 22. A marked Spanish flavor invests this series, which centers in a brilliant essay in sunlight and action "Combat de Taureaux." The flash of light with which the painter cuts in half this spirited bull-ringing scene, is an extraordinarily well simulated bit of realism, for in producing his effect, the artist has made use of a technique which is free and vivacious, and glamourized the whole with a color of great brilliance and resonance. The "Fete Champetre, Seville" has a breezy holiday gaiety which recalls, though it does not in the least emulate, Manet and Monet in similar motives. Both Renoir and Degas are suggested in the exquisite pastel, "Espagnole a l'evantail," and in the "Danseuses Espagnoles." The vibrant qualities of the "Gitanos," the "Jeune femme se mettant des fleurs," the "Foire de Seville" and the "Bal Champetre," the more suave expression of the "Promenade dans le parc," and the directness of the "Nature Morte fleurs, tasse etrangeres" describe an agreeable diversity of attack and a compositional felicity which easily explain the quiet vogue of this capable and graceful painter.

Coming Independent Show

The "Independents" ask artists who wish to become members of their society to enroll at once, for the list of contributors to this season's exhibition will be closed Feb. 1. The location and opening day of the third annual exhibition will be announced as soon as the directors have a sufficient idea of its size to make arrangements for its installation. Those who wish to get in touch with the society should communicate with A. S. Rawlinson, 1947 Broadway.

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Follinsbee at Ferargil's

Twenty-one pictures by John Follinsbee are on view during January at the Ferargil Gallery, 24 E. 49 St. Follinsbee is a devotee of high-fetched landscape treatment, and is addicted to a rather obvious "hatch" stroke which mars his work. His color is not bad. It lacks diversity mainly. His figures, when introduced, partake too much of the character of the landscape. They seem dipped in the same bucket. Pleasant enough pictures, with titles quite apropos—"Tulip Gardens," "Autumn Gaiety," "Morning Calm," "Frozen River," etc. Mr. Follinsbee has the honor of having placed among his pictures, an early portrait of a "Lady in Black," one of the finest Alden Weirs we have ever seen.

Four Provincetown Painters

Four Provincetown painters, Agnes Weinrichs, Mary A. Kirkup, Blanche Lazell and Flora Schoenfeld, are showing at the Touchstone Galleries, 118 E. 30 St., until Jan. 18. The work is characteristic Provincetown outdoor painting, with a sprinkling of pieces executed at Bermuda, Washington and Woodstock.

Mary Kirkup's work is charming in atmospheric suggestion, especially her Bermuda pieces, of which characteristic subjects are the "St. George's," "Palms," "Banana Growing" and "The Church," with its well proportioned spire. Her other contributions, notably, "In January," "The Land of Emerald Green Water," "Gossips," "March Morning," "Old Wharf" and "Mending Nets," are picturesque arrangements handled with considerable skill. Agnes Weinrichs in her sunny "Autumn," "The Tip of Cape Cod," "House at the Hillside" and "Bennett's Pond," is clever and entertaining. Blanche Lazell composes with extreme simplicity and handles the brush easily, yet effectively. Her "September," "Study in Violet," "Wayside," "Marigolds" and "Blue Jug," are sincere expressions, wholly disingenuous. Her block prints, "Night," "The Rose," "Fishing Boats" and "The Gateway," convey colorful and interesting impressions.

The still-life studies of Flora Schoenfeld are admirably treated from the technical point of view and "Her Grandmother's Gown" is a quaint child picture containing much that is nicely and sympathetically felt.

The work, as a whole, makes a harmonious impression and reflects credit upon the art influences which the outdoor worker finds at Provincetown.

George Lawrence Nelson is at work in his 67 St. studio on new portraits and a large picture for the coming Allied Artists' show.

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Portraits and Flowers by Gladys Thayer

At 556 Fifth Ave., under the direction of Mrs. Sterner, 21 pictures by Gladys Thayer are on view until the 17th inst. A certain family tradition is traced in the making of these paintings, but if the daughter of the celebrated Abbott Thayer has learned well at the parental easel, she has also developed a style which bears much impress of personality. For one thing, her impasto is lighter, though at no cost of solidity, than her father's, and her tone is less rich—indeed, it is rather attractively "dry." The portrait of her father is in every way a fine performance and should stand as a quite worthy likeness of one of America's greatest painters. The heads of children are delicately delineated. Her subjects are interesting persons, and include Katherine Forbes, Marion Walton, Olivia Sterner, Joan Woolcott, Michael Stillman, Norman Cabot and Amelie Pumpelly. The flower-pieces have a delightful personal touch.

J. B.

Museum's Trade Press Display

The Metropolitan Museum announces an exhibition of importance to the trade press as representing manufacturers and designers, the third Museum exhibition of work by American producers, demonstrating the practical value of Museum collections and other resources in the design and manufacture of current American industrial art objects. The exhibition will prove the value of the Museum as a laboratory, will show the Museum's efforts to "make the galleries work," and will prove that many manufacturers have definitely made use of taste as an asset in business and have been willing to prove the salability of good design as well as good execution.

Tin Can Toys Shown

At the rooms of the Art Alliance of America there is a novel display of toys made entirely from used tin cans, originated by Edward Thatcher of Teachers College for use in occupational therapy, and made under the direction of his pupils by wounded soldiers in the American hospitals in France and here. Boys and girls in the public schools have also taken up the work. The models shown in the Art Alliance exhibition were constructed by Mr. Thatcher and painted by Mrs. Thatcher. They include a popular group labelled "The Royal Scoundrels Canned."

Art at Union League

For the monthly (January) art display the Union League Club's Art Committee has prepared a most timely exhibition of portraits of famous Americans and Academy diploma pictures which will be on view in the club's art gallery to members and holders of admission cards through Wednesday next, Jan. 15.

The exhibition, so closely following the surprising sale of the early American portraits and pictures owned by Mr. Thomas B. Clarke, Tuesday evening last, is both timely and instructive. Here are Francis B. Carpenter's group of President Lincoln and his cabinet, seven portraits in all, and the presentments of the officers of the Civil War, notably Generals Grant, Sherman, Sheridan, Meade and Thomas, and Admiral Farragut, respectively painted by Healy, Harding, Fagnani, Loop, Hicks and Eastman Johnson. The Academy diploma pictures number thirteen and include presentments of William Cullen Bryant (S. F. B. Morse) Mrs. Wooley (Gilbert Stuart), Claude Monet (John S. Sargent) and examples of F. E. Church, Ballard Williams, Samuel Isham, Robert Blum, Henry Prellwitz, Wilton Lockwood, Gilbert Gaul and Albert P. Ryder.



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BOSTON

"Normandy Church, Evening," a fine example of the middle period of Henry Golden Dearth, is shown at the Vose Gallery. The picture practically has the gallery to itself, as one must turn one's back on it to see two interesting heads by William Morris Hunt, "Spanish Girl" and "Head of a Young Girl," the only other pictures in the room. The Vose management believes that this Dearth has never before been shown. The glory of the canvas is in the sunset sky, the greenish blue being just perceptible through the golden haze that radiates from the yellow sun, half down the horizon. This haze penetrates the billowing clouds in the upper left of the canvas and causes the turf in front of an old French village church to glow warmly. In this foreground space are two yoke of oxen, and at the extreme right, a man kneels, in the act of unhitching the beasts from the thills of a cart. The church itself is a solid pile, with lovely passages of soft red on the roof and of blue on one door. The whole conveys a melting mood of tranquillity. The Vose Gallery hopes later in the year to exhibit part of the memorial showing of the Dearth paintings recently at the Buffalo Museum and now in N. Y. The large collection of modern masters, which this firm recently lent for an exhibition at the Minneapolis

SAN FRANCISCO

On Jan. 3 Consul General Neltner formally presented on behalf of the French Government a collection of architectural dioramas, together with a collection of photographs of architectural monuments, as well as reproductions of famous classic French sculptures, to the Palace of Fine Arts as the gift of France, as a nucleus of what will in time form the French Section of the Museum. The occasion was marked by an appropriate ceremony participated in by a reception committee composed of the leading men in the French colony as well as representatives of the "Friends of France" and invited guests.

Director Laurvik has installed the collection in one of the galleries in the south wing devoted during the exposition period to the French fine arts participation. It comprises beautiful realistic models of various notable architectural monuments such as the old XV century Cloister of the Augustines at Toulouse, famous for its beautiful Gothic capitals, a realistic representation of the ancient castellated city of Carcassonne, generally believed to have been founded by the Phoenicians, the latter a perfect reproduction in miniature of the walls, turrets, towers and approaching roads that lead into the town; an unusually beautiful model of a section of the interior of the Cathedral of Chartres; and in distinct contrast to the



MARSHAL JOFFRE

With Marshal Petain and Generals Pau, de Castelnau and Franchot d'Esperey
Jan V. Chelminski

At Kleinberger Galleries

Art Museum, has been transferred to Omaha, and later may be taken to New Orleans. The gallery has also in preparation an important exhibition of paintings by Twachtman.

The war lithographs of George Bellows are on exhibition at a Newbury St. Gallery. Mrs. Charles E. Whitmore spoke on "Copley World" on Jan. 5 at the Museum.

E. C. Sherburne.

WASHINGTON

A collection of etchings by Charles Woodbury is on at the Corcoran Gallery.

At the annual meeting of the Society of Washington Artists, the resignation of Richard N. Brooke, president for a number of years, was accepted. George Julian Zolnay was elected to fill the vacancy and Miss S. S. Munroe was chosen vice-pres't. The members of the Society are preparing for their annual exhibition in February.

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foregoing the big Clock Gate at Rouen, the celebrated abbey surmounting the Mont St. Michel, an excellent representation of the impressive Chateau of Amboise on the Loire, and a typical example of Renaissance architecture, the Chateau of Azay-Le-Rideau.

Pa. Academy Jury

The jury on paintings for the 114th annual exhibition of the Pa. Academy, to open Feb. 9 next, is composed of Hugh H. Breckenridge, chairman; Wayman Adams, Miss Cecilia Beaux, Miss Gertrude Fiske, John McLure Hamilton, DeWitt M. Lockman, George Luks, Willard L. Metcalf, Lazar Raditz, Leopold Seyffert and Edmund C. Tarbell.

The preponderance of portrait and figure painters in this list has been the cause of considerable comment, and the landscape painters are naturally a little concerned.

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PHILADELPHIA

Interesting details concerning what is styled the "Advisory Council of the Art Associations of Phila." have been made known by Mr. Horace Wells Sellers, architect, secretary of the organization, consisting of representatives of the Pa. Academy Fellowship, Phila. Chapter of Am. Inst. Architects, Phila. Sketch Club, T-Square Club, the Art Alliance, Alumni of Pa. School Industrial Art. At a meeting held Nov. 19 last it was "Resolved, That in view of the probability that the declaration of peace will be marked by celebrations and by memorials, both temporary and permanent, and in order that the services of the foremost artists of the country be utilized in the designing and directing of these, we urge upon all national, State and municipal authorities and upon the public in general that such designing and directing of design be entrusted only to architects sculptors and painters of the highest standing, the selecting or naming of whom should be left to a committee formed from their own recognized associations, which committee could co-operate with any existing art committees, either national, state or municipal."

Plans for a "Peace Pageant" to replace the proposed temporary arch in Broad St. were considered at a meeting of the Council of Art Associations held Jan. 2. As the new Parkway is now open to traffic from City Hall to Fairmount Park, the suggestion was made by the T-Square Club that the entire length of that wide avenue could be utilized as the scene of an imposing triumphal procession in which the returning troops and the various patriotic societies in costume would march between lines of decorative columns and Venetian masts, glowing with color of flags and pennants by day and glittering electric festoons by night.

Sculptural decorations of important character, symbolizing Victory, are proposed for the central feature of the scheme to be set up at Logan Sq. and another treating of Peace at the Park end of the avenue. It would be quite safe to say that no better example could be taken for a guide in the matter of a street decoration like this proposed one than the beautiful "Avenue of Fame" arranged in Broad St. some years ago for the G. A. R. celebration and designed by the late Frank Furness, assisted by one of our well known local artists. The artistic effect was infinitely more satisfactory than the pretentious and tawdry "arch" of laths and plaster that formed the leading feature of the so-called "Court of Honor" on the same place a few years later. Such things savor of opera bouffe and are really unworthy to represent the democratic spirit.

Scottish landscapes, Highland and baronial interiors by G. Lewis Mitchell are on view at McClellan's Galleries to Jan. 15.

Eugene Castello.

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

Charles Henry Dorr ceased his connection with the American Art News Co. last season, and is not authorized to represent this Co. in any capacity.

THE DECEMBER BURLINGTON

An illustration of a rare hard pottery Ming vase forms the frontispiece of the December number of the Burlington Magazine. This beautiful vase is ably described in the accompanying text. "Recent Acquisitions for Public Collections," by C. J. Holmes, gives an admirable description of a small panel representing the Adoration of the Shepherds, until recently attributed to Mantegna, now recognized as the work of Bernardo de Parenzo, and which is in the National Gallery. Lionel Cust contributes an article on "Queen Elizabeth's Kirtle," a wonderful strip of embroidery presented to Bacton Church.

"Line as a Means of Expression in Modern Art," is the subject of an article by Roger Fry, accompanied by plates reproducing studies by Walter Sickert, Duncan Grant, Pablo Picasso and Henri Matisse. Herbert Cook's "Note on Spanzotti, the Master of Sodoma," calls attention to a little known painter.

"Mantegna and His Imitators" is the title of an illuminating paper by Randolph Schwabe, accompanied by two fine plates. Tancred Borenius discusses ably on "Three Panels from the School of Pesellino." English Mediaeval Tiles," an interesting study by the Rev. P. H. Ditchfield, is well illustrated. H. Avray Tipping gives Part II of his paper on "English Furniture of the Cabriole Period."

The Burlington may be obtained from the American agent, James B. Townsend, 15 E. 40th St., N. Y. City.

A SIGNIFICANT PICTURE SALE

The almost astonishingly good result of the sale on Tuesday evening last at the Plaza of the 50 early American pictures, mostly portraits, including a few interior and figure works, assembled by that accomplished and clear-visioned American collector, Mr. Thomas B. Clarke, during the years that have elapsed since the dispersal of his large collection of modern pictures in 1899, is significant in that it proves that American art collectors have at last awakened to the interest, importance and value of the works of the country's early artists, who formed a school which, save in landscape painting, has not been surpassed in America to the present time.

It is true that, owing to lack of opportunity for art study in this country during its formative years, the artists of the time were, when able, obliged to go abroad to learn their profession, and consequently these generally reflect the earlier painters of Europe, notably of England, in their technique save for such men as Gilbert Stuart, Copley, Trumbull, the Peales and a few others, but this only heightens their value, for in many instances the pupils of the great English and other foreign painters of the time equalled, now and then, and some times surpassed, their masters.

The sale was also significant for the large attendance it drew, the spirited bidding and the buying, personally or through agents, of such American collectors as Mr. Henry E. Huntington—the first American collector of distinction to enter the market for American pictures. This augurs a rosy future for the work of the early American masters, as it proved their rapid rise in value.

The sale will also influence the growth of a National Portrait Gallery, now happily inaugurated by the generous donation of Mr. Christoffer Hannevig, to found such a gallery. The painters of twelve of the first 25 portraits of modern Americans of distinction have already been chosen.

The birth of the interest in works of the early American masters was at the Charleston, S. C., Exposition of 1901-02, and Mr. Clarke has immeasurably strengthened this interest by his careful and judicious collecting and his sale of this week.

HONOR TO HUNTINGTON

All honor to Mr. Henry E. Huntington, who by his purchase through Duveen Brothers of 11 of the 40 or more portraits by early American painters in the sale of the notable collection of old American pictures owned by Mr. Thomas B. Clarke, in the Plaza ballroom Tuesday evening last, not only emphasized the worth and importance of these works by the masters of our earliest school of painting, but becomes the first of American art collectors of great wealth to secure pictures by native artists.

Mr. Huntington's wise purchases included the Stuart "Atheneum" type bust portrait of Washington, for which he paid \$21,000; the exceptionally fine half-length portrait, again by Stuart, of

Mr. Yates, which he secured for the low figure of \$8,100; the Rembrandt Peale bust portrait of Washington for, again, the low figure of \$1,450; the Charles Willson Peale half-length of Washington at Princeton for \$6,200; the interesting half length of Edgar Allan Poe by Boyle for \$600; and Cephas G. Thompson's presentment of John Howard Payne for \$650.

These representative portraits will form the nucleus of an admirable collection of early Americans for Mr. Huntington, and he is to be warmly congratulated upon their acquisition.

It is passing strange that our leading American picture collectors should up till now, with the exception of Mr. Clarke and a few others, notably Mr. Charles A. Munn and Mr. Herbert Pratt, have neglected for so many years the acquisition of the works of their countrymen, in favor of those of Europe.

We predict that as a result of the surprising and deserved artistic and financial success of the Clarke sale and Mr. Huntington's wise purchases of this week, that the ownership, in the near future, of representative examples of the strongest early and modern painters will amount to an American patent of nobility.

A Gracious Letter

Thomas E. Kirby, Esq.,
American Art Association,
4 & 6 East 23d Street, N. Y.

My dear Mr. Kirby:

Twenty years ago I sent you my congratulations on the remarkable sale you made of my private collection of American paintings, mainly landscapes. You prophesied that the distribution of those pictures would give a great impetus to American artists' works. Your statements, made in 1899, have been verified year by year since.

Last night you offered the early American portraits that I have gathered in recent years. There were but fifty members and you made another record sale. The speech that you made to the audience in the Plaza ballroom last night, suggesting the wisdom of the making of a public gallery of American portraits, was received with much approval and will bear fruit. The prediction you made that the portraits you were about to sell would certainly increase in value will be proven very quickly.

Your allusions to my collecting and to myself were uttered with dignity and feeling. I can only say that your words touched me deeply. Of course, the sale from start to finish was managed with the skill that you and your staff alone can give.

I offer you my congratulations upon the result and thank you all for the valued aid they gave to insure success.

Sincerely yours,

(Signed) Thomas B. Clarke.

12 E. 41st St., N. Y.,

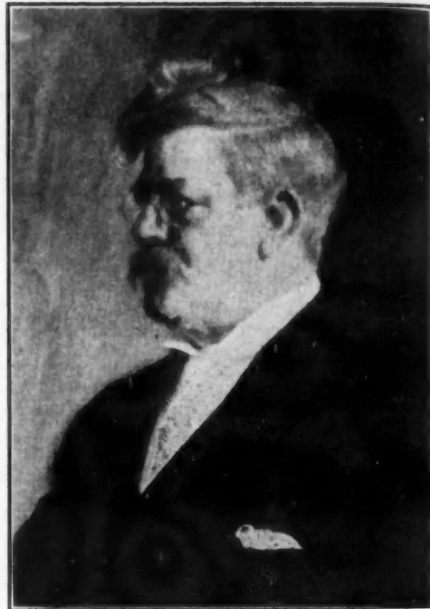
Jan. 8, 1919.

MUSIC AT THE MET. MUSEUM

It seems a wholly admirable idea, that inaugurated last Saturday evening at the Metropolitan Museum, when the first of four free symphony concerts was given, the picture galleries being at the same time thrown open. The music played under the direction of David Mannes, while interesting and instructive as such masterpieces as the Beethoven "Leonore," the Tchaikowski "Pathétique" and the Wagner "Walkyries" must be, at the same time, suggested that the selections might even better "attune" themselves to the spirit of the sister arts of painting and sculpture represented in the museum collections. For instance, how appropriate would be the rendition in such an atmosphere of the Berlioz "Benvenuto Cellini" overture, the Schumann "Spring" symphony inspired by the "Primavera" of Botticelli, the Wagner "Rienzi," clearly one result of the composer's study of the Italian masterpiece Da Vinci's Last Supper particularly, and our own Edw. McDowell's "Hamlet and Ophelia," which so aptly gives forth the romantic spirit which we find in the Shakespearean canvases of A. P. Ryder.

Randall Davey has been making some excursions in etching with notably fine results. Mr. Davey's recent drawings of landscape subjects show a new and attractive departure of manner for this artist.

OBITUARY



FRANK DUENECK

From the Portrait by Joseph deCamp

The death of Frank Duveneck, Jan. 2 last, takes from the West the greatest artistic spirit that part of the country has ever known. His passing comes as a surprise, for, despite the fact that he has been seriously ill for several months and that he was over 70 years of age, he had appeared, up to last summer, when his familiar figure suddenly was missed at the art colony in Gloucester, of singularly vigorous and sound physique.

Born at Covington, Ky., in 1848, Duveneck had an early training at a monastery near Pittsburgh, where his talents found encouragement from the monks, who supplied the youth with opportunities to develop a mural style in the decoration of churches. Going to Munich he studied with Dietz, and his rapid acquisition of mastery with the brush soon spread his fame among Americans who went abroad to study, and attracted them to him as pupils. He soon became "the rage" as an instructor, and among his students was Miss Elizabeth Boott, who became his wife. Her early death was a real tragedy to Duveneck, a blow from which he never recovered. The reverence in which he held her memory was one of the noblest examples of fidelity which the history of art furnishes. Soon after his wife's death, the painter put aside the brush, and going into retirement carved the beautiful recumbent figure for her tomb which America knows from replicas, placed in the Boston, Cincinnati and Metropolitan museums. Upon his resumption of painting, Duveneck's hand was found to have lost some of its cunning. On his return to America he spent some time in Boston where his work had been exhibited and been highly acclaimed. After another period of work in Europe (in Florence and Venice), Duveneck retired to his native land, and began the long service as teacher in Cincinnati, which had such valuable results to the Middle West.

For many years Duveneck spent the summer season in Gloucester where he and Twatchman had followed Wm. Morris Hunt. In Gloucester he was much liked, and regarded as a master who had passed his great period of productivity. His manner was diffident and retiring to all save his intimate pupils, but these esteemed him as a man of big, warm heart and great unselfishness.

A warm friend and boon companion of the late W. M. Chase in Munich, it seems strange that Duveneck never found success or recognition in New York, but it is a fact that at the time he was so signally honored at the Pan-Pacific Exposition, few of the younger New York artists had ever heard of him. It has often been thought that the cruel manner with which Whistler dealt with Duveneck in "The Gentle Art" was in a measure responsible for the Western painters' disinclination to "enter the lists" with the aggressive painters who are ever pushing for place in New York. It has been difficult to reconcile Duveneck's later painting with the famous work that stands to the credit of his Munich days, and some skeptics have even raised a doubt as to the early work being entirely his own.

Of a long list of pupils many have won distinction, such as J. W. Alexander, Jos. De Camp, Theodore Wendell and C. S. Kaelin. Duveneck was the recipient of many medals, but his virtual apotheosis came in 1915 when he received the "Medal of Honor" at the Pan-Pacific Exposition. His best known works are "The Old Professor," "Portrait of J. W. Alexander," "The Turkish Page" (Penn. Acad.), "Walter Shirlaw" Nat. Gall. (Washington, D. C.), "Prof. Loftis," "The Smoker," "Self-Portrait," "Lady with Fan," and the beautiful "Profile Head of a Woman," recently acquired by the Boston Museum. J. B.

LONDON LETTER

London, Dec. 31, 1918.

Sir Edward Poynter, for 22 years president of the Royal Academy, has now at the advanced age of nearly 83, resigned his post, and the decision has been accepted with much regret, although it cannot be denied that his presidency has not on the whole been distinguished by any very great advance in the furthering of the interests of art. Originally intended for the career of an architect, Poynter came early under the influence of Leighton, on whose advice he adopted painting as a profession, and who, throughout his life, continued to carry no little weight with him on all matters relating to his work. In spite of the lack of real inspiration so noticeable in his canvases especially towards the later period of his career, his versatility as regards portraiture, classical subjects, etchings, mosaics, and frescoes, fitted him to a great extent for the post which he has just resigned. One looks forward, however, to the appointment in his place of someone who may succeed in making the Academy a really live institution that shall in the future wield an appreciable influence on matters truly vital to art, and shall be in the forefront rather than as before in the rear of all advanced movements concerning it.

A Sea Power Exhibition

Most of the London galleries are devoted just now shows that bear upon the war in some form or other. The Grosvenor Galleries, for instance, have exchanged the varied attractions of the international for the very topical interests of the sea power exhibition which, in addition to a number of naval relics and trophies, contains the fifty sketches and paintings given by Sir John Lavery to the Imperial War Museum. Many of these are very charming and able seascapes, possessing all that nice sense of color which always distinguishes this artist, but it cannot be said that he shows himself in them in any degree so much at ease as in his portraiture. The real feeling of warfare in all its stern, unflinching hideousness is absent from the pictures, and one cannot but feel that the painter is a man more accustomed to pavements than to the ocean. To some extent, although certainly in a less degree, the same is true of the work of Philip Connard, whose exceptional faculty for portraying open air scenes stands him, however, in good stead. Still he does not handle the sea in the same capable way in which he would treat, say, a scene under the trees in Kensington gardens, and one leaves his pictures as one does Lavery's with the feeling that it might have been more politic on the art of the authorities to place this particular side of the war records in the hands of someone who had already specialized in sea painting. Glyn Philpot rises to the occasion in his series of portraits of admirals, in which he has concentrated his entire attention on the presentation of the force behind the personality of these commanders. It cannot be said that Ambrose McEvoy's rather disembodied style of portraiture is exactly suited to the depicting of major-generals and brigadier-generals, although it may accord quite admirably with the portraits of decorative duchesses; consequently one is conscious in the works which he here exhibits of a distinct conflict between subject and treatment. Some of the most vivid work is contributed by Charles Pears.

Germany's Art Treasures

An interesting suggestion has been made in the columns of the Pall Mall Gazette to the effect that satisfaction for the damage to property done by Germany might well be made good by a toll being made of her wealth in art works, furniture, and antiques of all kinds which, it is proposed, should be put up for public auction to the two hemispheres. It is not so much the public as the private collections that, it is considered, should be drawn upon in this way, for in addition to the immense amount of treasure which has always been held by wealthy German families in this way, there is no doubt that since the war a great deal more has passed into Germany through neutral countries. I spoke some time ago in my letter of the great increase among foreign buyers at Christie's, and of the belief that this was largely due to the fact that neutral agents were being used to secure art works intended to reach Germany eventually.

High Prices for Pottery

Some big prices were recently paid at Christie's for old English pottery. There was considerable competition to secure a "Ralph Toft" dish (1677), bearing a portrait of Charles II in the centre. This eventually went to Mr. Cyril Andrade for 260 gns., while 100 gns. were paid by him for another dish, decorated with tulips and a crown. Among the slipware items a tyg adorned with fleur-de-lis, and dated 1697, brought 95 gns., and a Lambeth posset-cup and cover with Chinese decorations, 68 gns. The keenness, which collectors show for pottery of this type, becomes increasingly marked, and prizes show a very steady tendency to rise.

L. G. S.

THE WEEK'S PICTURE SALES

EARLY AMERICAN PORTRAIT SALE

The sale of the 50 early American pictures, with few exceptions, portraits, a collection formed by Mr. Thomas B. Clarke, who for some years has made a study of this school, held in the Plaza ballroom Tuesday evening last, with Mr. Thomas E. Kirby as auctioneer, resulted in the surprising total of \$78,135. There was eager interest in the art world as to the sale—the first of early American pictures exclusively ever held, and its result not only justifies the far seeing and excellent judgment of Mr. Clarke, but has greatly raised the standard of value of early American paintings.

Mr. Kirby, in starting the auction, alluded to the fact that it was just twenty years ago, or in 1899, that he had sold Mr. Clarke's famous collection of modern American pictures for something over \$100,000, so that Tuesday's sale may be considered as a probable climax of Mr. Clarke's picture collecting, as the sale of 1899 was an auspicious beginning.

The rise in values of the works of Gilbert Stuart of late years may be emphasized by the sale of one of his "Athenaeum" type of portraits of Washington at the sale for \$21,000, the highest figure of the auction, to Duveen Brothers, it is reported, for Mr. Henry E. Huntington, as the canvas cost Mr. Clarke, through Mr. Charles X. Harris, only \$3,100 at a sale at Anderson's three seasons ago. The portrait of "Edgar Allan Poe," by Boyle, also in Tuesday's sale, was purchased in an eastside auction room for \$15 a few years ago, and sold Tuesday to Duveen Brothers for \$600. The surprise of the sale was the comparatively low figure, only \$8,100, paid by Duveen Brothers, for one of the best portraits by Gilbert Stuart, that of "Lawrence Reid Yates," especially as its companion, a portrait of Mrs. Yates, was recently sold to Mr. Frank Smith of Worcester, Mass., for \$25,000. The lovely example of Sully, "Mrs. Hopkinson Emily Mifflin," sold for \$2,400 to Knoedler & Co., the highest figure paid for a Sully at any sale on record.

So the Renaissance in the works of the early Americans, which started at the Charleston Exposition of 1901-02, had a great advance this week.

The pictures sold, with artists' names, titles, buyers and prices, follow:

No.	Artist	Title	Buyer	Price
1—	Dunlap, Wm.	"Robert Snow."	H. 34 in. x w. 27 in. Geo. H. Ainslie.	\$110
2—	Durand, A. B.	"Mary Durand."	H. 26 in. x w. 20 in. Ehrlich Galleries.	160
3—	Johnson, Eastman.	"Sanford R. Gifford."	H. 27 in. x w. 22 in. G. S. Parker.	160
4—	Elliot, Chas. L.	"Eleanor Williams, The 'Lost Dauphin'."	Louis XVII. H. 30 in. x w. 25 1/2 in. G. S. Parker.	250
5—	Inman, Henry.	"Margaret O'Neill Eaton."	H. 30 in. x w. 25 in. Bernet, Agt.	340
6—	Waldo, Sam'l L.	"Samuel Smith."	H. 30 in. x w. 25 in. Seaman, Agt.	1,050
7—	Peale, R.	"Mrs. Stennett."	H. 30 in. x w. 25 in. R. C. and N. M. Vose.	575
8—	Lambdin, James R.	"Gen. John Anthony Quitman."	H. 29 in. x w. 24 in. S. J. Bloomingdale.	135
9—	Jarvis, John W.	"Portrait of a Lady."	H. 23 in. x w. 19 in. E. T. Heckscher.	130
10—	Wright, James H.	"Daniel Webster."	H. 24 in. x w. 18 in. Seaman, Agt.	250
11—	Lambdin, Geo. C.	"Edwin M. Stanton."	H. 25 in. x w. 20 in. Seaman, Agt.	175
12—	Perry, Enoch W.	"General Ulysses S. Grant."	H. 30 in. x w. 25 in. Seaman, Agt.	350
13—	Lambdin, James R.	"Henry Clay."	H. 30 in. x w. 25 in. Duveen Bros.	500
14—	Harding, Chester.	"Charles Sprague."	H. 30 in. x w. 24 in. R. Richards.	240
15—	Sully, Thomas.	"Lord Byron."	H. 29 in. x w. 24 in. Bernet, Agt.	1,550
16—	Pine, Robt. E.	"David Garrick."	H. 27 in. x w. 22 in. Duveen Bros.	2,223
17—	Quidor, John.	"Ichabod Crane at a Ball at Van Tassel's Mansion."	H. 24 in. x w. 34 in. Seaman, Agt.	325
18—	Quidor, John.	"Ichabod Crane Pursued by the Headless Horseman of Sleepy Hollow."	H. 22 1/2 in. x w. 30 in. Seaman, Agt.	325
19—	Polk, Chas. F.	"George Washington."	H. 29 1/2 in. x w. 23 in. Knoedler & Co.	1,100
20—	Earl, Ralph.	"Samuel Stanhope Smith, Scholar."	H. 30 in. x w. 24 in. Knoedler & Co.	1,100
21—	Otis, Bass.	"Thomas Paine."	H. 30 in. x w. 25 in. Duveen Bros.	425
22—	Eichholtz, Jacob.	"Andrew Jackson."	H. 30 in. x w. 25 in. Duveen Bros.	1,300
23—	Ames, Ezra.	"Allan Melville."	H. 30 in. x w. 24 in. Duveen Bros.	1,100
24—	Ames, Ezra.	"Maria Gansevoort Melville."	H. 30 in. x w. 24 in. E. T. Heckscher.	700
25—	Allston, Wm.	"Moses and the Serpent."	H. 15 in. x w. 18 in. T. G. Austin.	100
26—	Allston, Wm.	"David Playing Before Saul."	H. 15 in. x w. 18 in. T. G. Austin.	100
27—	Allston, Wm.	"Gilbert Stuart's Painting Room—The Artist and Members of His Family."	H. 14 in. x w. 17 in. Bernet, Agt.	525
28—	Copley, John S.	"James Tilley."	H. 14 1/2 in. x w. 10 1/2 in. Bernet, Agt.	2,300
29—	Inman, Henry.	"Major Whistler."	H. 11 1/2 in. x w. 9 in. Bernet, Agt.	275
30—	Mount, Wm. S.	"An Unwelcome Task."	H. 5 in. x w. 7 1/2 in. C. J. Werner.	110
31—	Vanderlyn, John.	"Joseph Reed."	H. 8 3/4 in. x w. 6 1/4 in. Bernet, Agt.	800
32—	Dunlap, Wm.	"Abraham Hoogkirk."	H. 12 1/2 in. x w. 10 1/2 in. Bernet, Agt.	400
33—	Dunlap, Wm.	"Antje Hilton Hoogkirk."	H. 12 1/2 in. x w. 10 1/2 in. Bernet, Agt.	400
34—	Copley, John S.	"Elizabeth Byles Brown" (pastel).	H. 17 1/2 in. x w. 14 1/2 in. W. C. Thompson.	700

35—	Trumbull, John.	"Battle of Lake Erie."	H. 10 in. x w. 20 in. Bernet, Agt.	2,300
36—	Peale, James.	"Miss Maynard."	H. 24 in. x w. 20 in. Knoedler & Co.	850
37—	Stuart, Gilbert.	"George Washington."	H. 27 in. x w. 22 in. Duveen Bros.	21,000
38—	Stuart, Gilbert.	"Lawrence Reid Yates."	H. 30 in. x w. 24 1/4 in. Duveen Bros.	8,100
39—	Paradise, John.	"James Luce Kingsley, Educator."	H. 30 in. x w. 25 in. Lorenz, Agt.	550
40—	Sully, Thomas.	"Joseph Hopkinson, nce Emily Mifflin."	H. 30 in. x w. 25 in. Knoedler & Co.	2,400
41—	Peale, R.	"George Washington."	H. 29 in. x w. 24 1/4 in. Knoedler & Co.	9,000
42—	Theus, Jeremiah.	"Alexander Broughton."	H. 30 in. x w. 24 in. Knoedler & Co.	750
43—	Smibert, John.	"Joseph Crawford."	H. 30 in. x w. 25 in. Knoedler & Co.	1,550
44—	Peale, R.	"George Washington."	H. 30 in. x w. 25 in. Duveen Bros.	1,450
45—	Boyle, Ferd. T. L.	"Edgar Allan Poe."	H. 30 in. x w. 25 in. Duveen Bros.	600
46—	Thompson, Cephas G.	"John Howard Payne."	H. 30 in. x w. 25 in. Duveen Bros.	650
47—	Peale, Chas. W.	"General Washington at Princeton, 1779."	H. 34 in. x w. 25 in. Duveen Bros.	6,200
48—	Morse, Samuel F. B.	"George W. King."	H. 34 in. x w. 27 in. Seaman, Agt.	1,300
49—	Earl, Ralph.	"Truman Marsh, of Litchfield, Connecticut, Rector and Scholar."	H. 38 in. x w. 34 in. Seaman, Agt.	700
50—	Vanderlyn, John.	"Antiope."	H. 70 in. x w. 51 in. August Franzen.	350
Total.....				\$78,035

W. H. PAYNE PICTURE SALE

The first important picture sale of the season—that of the 78 paintings, mostly oils, forming the collection of the late William H. Payne, who died some 15 years ago, and who was chairman of the Union League Club, an art committee for a number of years, took place in the Plaza ballroom Monday evening last, when Mr. Thomas Kirby of the American Art Association secured the good total, as many of the canvases offered were a bit old-fashioned, of \$29,575.

The sale was the more encouraging in its results, in that it proved that the demand for good pictures, even if not very salable, as out of vogue, has started up again since the signing of the armistice.

The attendance was fairly good, and there were some new buyers, notably two from far-off Oklahoma, which has been a mine the past year for certain enterprising dealers.

The interest of the sale to dealers and collectors lay in the five examples of Blake-lock, the two of George Inness and the Winslow Homer watercolor offered. The Blakelocks differed greatly in quality and importance—the best going to Frank Dudensing, the dealer, for \$2,125. The two Innesses were early examples and brought fair prices, the "St. Peter's—Rome" going to Mr. C. Hastings for \$2,000, and the far better example, "A Summer Storm," to Otto Bernet as agent, for the highest figure of the sale, or \$8,000.

The Winslow Homer watercolor, a single figure work, went to Scott and Fowles for \$750, and an early and good Wyant sold to Mr. C. J. Dearden for \$900. There were several bargains, especially the Mowbray at \$185 (Seth Sprague—buyer), the Robert Blum at \$50 (Holland Art Galleries—buyer), and an early Tryon, "Close of Day," at \$775 (Bernet as agent).

The examples of Arthur Quartley sold well, but those of William M. Chase not so well. The pictures sold, artists' names, titles, buyers and prices follow:

No.	Artist	Title	Buyer	Price
1—	Morgan, Wm.	"Early Hours."	H. 9 in. x w. 6 in. R. Glendenning.	\$25
2—	Beard, Wm. J.	"Some Sport."	H. 6 1/4 in. x w. 9 1/2 in. S. Bloomingdale.	30
3—	Henry, E. L.	"A Study of Black and Tans."	H. 6 in. x w. 9 in. Abraham & Straus.	45
4—	Hart, Wm.	"Autumn Landscape."	H. 7 1/2 in. x w. 11 1/2 in. W. N. Davis.	70
5—	Moeller, Louis.	"Examination."	H. 10 in. x w. 8 in. R. Glendenning.	35
6—	Blum, Robert F.	"Among the Wild Flowers."	H. 9 1/2 in. x w. 5 1/2 in. Holland Galleries.	50
7—	Abney, Edwin A.	"Peasantry" (watercolor).	H. 12 in. x w. 7 3/4 in. L. A. Osborne.	105
8—	Ulrich, Chas. F.	"Portrait Head."	H. 8 in. x w. 6 in. Mrs. H. A. Gorman.	35
9—	Quartley, Arthur.	"Moonlight Marine."	H. 12 1/2 in. x w. 9 in. J. Norris.	90
10—	Blakelock, R. A.	"In Sierra Nevada Mountains."	H. 8 1/2 in. x w. 6 1/2 in. John Levy.	350
11—	Moeller, Louis.	"Short Measure."	H. 12 in. x w. 9 in. J. Norris.	50
12—	Freer, Fred'k W.	"Meditation."	H. 13 1/4 in. x w. 10 1/2 in. Brooklyn Art Galleries.	30
13—	Fowler, Frank.	"Lilla."	H. 13 1/2 in. x w. 10 1/2 in. Brooklyn Art Galleries.	125
14—	Kensett, John F.	"Coming Storm."	H. 10 in. x w. 15 in. J. R. Cottingham.	110
15—	Thom, Jas. C.	"Coming of Autumn."	H. 14 in. x w. 10 in. F. B. Sutherland.	295
16—	La Farge, John.	"Tiger's Head."	H. 12 1/2 in. x w. 9 1/2 in. F. K. M. Rehn.	220
17—	Johnson, David.	"Along the River."	H. 8 1/2 in. x 12 in. Seaman, Agt.	90
18—	Chase, Wm. M.	"Park Landscape."	H. 6 1/2 in. x w. 9 1/2 in. Holland Galleries.	250
19—	Blakelock, R. A.	"Moonlight."	H. 5 1/2 in. x w. 7 1/4 in. Seaman, Agt.	200
20—	Chase, Wm. M.	"Repair Docks, Gowanus Bay."	H. 10 in. x w. 15 in. Bernet, Agt.	200
21—	Wiggins, Carleton.	"Landscape and Cattle, France."	H. 12 1/4 in. x w. 16 in. Seaman, Agt.	210

22—	Taylor, Chas. J.	"In the Kitchen."	H. 17 in. x w. 14 in. R. Glendenning.	25
23—	Dolph, J. H.	"Cat and Kittens."	H. 12 1/2 in. x w. 18 1/2 in. J. R. Cottingham.	80
24—	Howland, Alfred C.	"Saturday Afternoon."	H. 12 in. x w. 16 in. Bernet, Agt.	100
25—	Mowbray, H. S.	"The Sisters."	H. 12 in. x w. 14 in. Seth Sprague.	185
26—	Moran, Thomas.	"Inquiring the Way."	H. 10 1/2 in. x w. 14 in. F. A. Lawlor.	260
27—	Wyant, A. H.	"An Old Field."	H. 10 1/4 in. x w. 13 in. C. J. Dearden.	900
28—	Murphy, J. Francis.	"Autumn" (watercolor).	H. 13 1/4 in. x w. 18 1/4 in. C. Hastings.	450
29—	Homer, Winslow.	"A Gloucester Fisherman" (watercolor).	H. 9 1/2 in. x w. 19 1/2 in. Scott & Fowles.	650
30—	Gray, Henry P.	"Ophelia."	H. 15 in. x w. 12 in. Seth Sprague.	100
31—	Towner, Flora L.	"Roses."	H. 18 in. x w. 14 in. Mrs. S. M. Warren.	30
32—	Johnson, Eastman.	"Portrait of the Artist."	H. 15 1/3 in. x w. 12 in. Bernet, Agt.	120
33—	Thompson, Wordsworth.	"Arab Cavaliers."	H. 12 in. x w. 20 in. Brooklyn Art Galleries.	70
34—	Smilie, Geo. H.	"Afternoon Glow."	H. 16 in. x w. 24 in. J. Norris.	125
35—	Blakelock, R. A.	"Full Moon."	H. 16 in. x w. 24 in. F. Dudensing.	2,125
36—	Tryon, Dwight W.	"Close of Day."	H. 14 in. x w. 20 in. Bernet, Agt.	775
37—	Durand, Asher B.	"Departure of Columbus from Palos."	H. 14 in. x w. 20 in. Seaman, Agt.	160
38—	Moeller, Louis.	"Chess Players."	H. 18 in. x w. 24 in. Blanchard Randall.	250
39—	Tyler, James G.	"O'er Sunken Ledges."	H. 13 1/2 in. x w. 22 in. Whitehouse.	90
40—	Guy, Seymour J.	"Landscape at Bolton."	H. 14 in. x w. 23 in. Blanchard Randall.	110
41—	Fitz, B.	"Portrait."	H. 20 in. x w. 16 in. W. C. Thompson.	65
42—	Chase, Wm. M.	"The Japanese Doll."	H. 19 1/2 in. x w. 24 in. Leroy Ireland.	55
43—	Church, Fred'k E.	"Landscape."	H. 18 in. x w. 26 in. Seth Sprague.	275
44—	Dewey, C. M.	"Salt Marsh, September."	H. 16 in. x w. 24 in. Scott & Fowles.	540
45—	Baker, W. Bliss.	"Wood Interior" (watercolor).	H. 23 1/4 in. x w. 15 1/4 in. J. Norris.	150
46—	Sontag, Wm. L.	"View of Mountains—Plymouth, N. H."	H. 15 1/4 in. x w. 23 1/4 in. Seaman, Agt.	160
47—	Davis, C. H.	"Gray Day in June."	H. 18 in. x w. 24 in. W. N. Davis.	225
48—	Gifford, R. Swain.	"Point Isabel, Florida."	H. 12 in. x w. 24 in. L. A. Osborn.	110
49—	Tryon, D. W.	"Farm Lands, Autumn" (watercolor).	H. 16 1/2 in. x w. 28 in. Seaman, Agt.	400
50—	Bridgman, F. A.	"Repose."	H. 13 in. x w. 20 in. Seth Sprague.	150
51—	Dewey, C. M.	"Saplings in Autumn" (watercolor).	H. 14 in. x w. 21 in. Seaman, Agt.	100
52—	Guy, Seymour.	"Landscape."	H. 14 in. x w. 20 in. Seth Sprague.	35
53—	M. F. H. de Haas.	"Near the Light-house."	H. 14 in. x w. 21 in. Mrs. S. M. Warren.	40
54—	Nichols, Rhoda H.	"Venice."	H. 13 1/4 in. x w. 22 in. Seaman, Agt.	110
55—	Millet, Francis D.	"Greek Glass Bottle."	H. 21 in. x w. 15 1/2 in. W. N. Davis.	210
56—	Curran, C. C.	"Gathering Golden Rod."	H. 21 1/4 in. x w. 18 in. W. N. Davis.	160
57—	Whittredge, W.	"Autumn Landscape."	H. 14 1/2 in. x w. 21 1/2 in. Seth Sprague.	75
58—	Gifford, R. Swain.	"Brown Meadow."	H. 14 in. x w. 25 in. Blanchard Randall.	190
59—	Durand, A. B.	"Study from Nature, Catskills."	H. 18 in. x w. 24 in. J. C. Eisele.	35
60—	Richards, W. T.	"Spring Tide."	H. 19 1/2 in. x w. 38 1/2 in. F. Dudensing.	350
61—	Tryon, D. W.	"Winter Sunset."	H. 16 in. x w. 24 in. A. Reimann.	800
62—	Church, F. S.	"A Sibyl."	H. 19 1/2 in. x w. 38 in. T. K. Hester.	110
63—	Wiggins, Carleton.	"Cows and Willows" (watercolor).	H. 23 1/2 in. x w. 31 1/2 in. G. T. Parker.	60
64—	Blakelock, R. A.	"Landscape."	H. 16 in. x w. 24 in. Seaman, Agt.	1,025
65—	Murphy, J. Francis.	"Sunset."	H. 13 in. x w. 24 in. C. Hastings.	750
66—	Inness, George.	"Sunset Near St. Peter's, Rome."	H. 16 in. x w. 24 in. C. Hastings.	2,000
67—	Kappes, Alfred.	"Dar's No Place Like Home."	H. 36 in. x w. 29 in. Seth Sprague.	65
68—	Colman, Samuel.	"Lake George."	H. 22 in. x w. 30 in. Arlington Galleries.	75
69—	Harrison, Alex.	"At the Coast."	H. 22 1/2 in. x w. 39 1/2 in. J. Norris.	150
69a—	Jones, H. Bolton.	"Oaks and Willows."	B. Randall.	250
70—	Johnson, Eastman.	"The Capitalist."	H. 27 in. x w. 22 in. B. Randall.	270
71—	Kappes, Alfred.	"Hard Times."	H. 30 in. x w. 20 in. Geo. M. McLaughlin.	60
72—	Blakelock, R. A.	"Evening Landscape."	H. 16 in. x w. 24 in. Seaman, Agt.	1,850
73—	Inness, Geo.	"Summer Storm."	H. 17 in. x w. 25 1/2 in. Bernet, Agt.	8,000
74—	Davis, C. H.	"Lowland Meadows."	H. 28 in. x w. 45 in. H. Schultheis.	500
75—	Quartley, Arthur.	"Coming Into Harbor, Long Island."	H. 26 in. x w. 44 in. B. Randall.	520
76—	Allen, Thomas.	"Maplehurst at Noon."	H. 28 1/2 in. x w. 41 1/2 in. Seaman, Agt.	170
77—	Cole, Thomas.	"Segesta, Sicily."	H. 32 in. x w. 48 in. Seaman, Agt.	430
Total.....				\$29,575

Modern Picture Sale

A collection of oils sold at the Fifth Ave. Auction Rooms Thur. and Fri. eves., Jan 2 and 3, brought a total of \$9,183.50. "The Finding of Moses," given to Lancret, from the Comtesse Henry de La Roche collection, was purchased by Mr. Hazarian for \$170. "Holland Cattle," by Jan Verbeck, went to Mr. Burnett for \$130; "On Picket," by Paul Grolleron, to F. Lambert for \$125; and "Evening Landscape," given to Rousseau, to Mr. Haggin for \$100.

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ART AND BOOK SALES**Church Library Sale**

Books from the library of William P. Church of Providence, R. I., and from other collections were sold at the Anderson Galleries this week.

The first session, Mon. aft., brought \$3,732.10 for the 252 lots sold.

No. 37—"Beaux and Belles of England," by various authors; published by the Grolier Society, n. d. de luxe edition, 29 vols., purchased by J. Hartog for \$200.

No. 23—"The Birds of America" by John J. Audubon (New York, 1840-4), 7 vols., with Charles A. Clinton bookplate. R. Spring, \$155.

The 253 lots sold at the second session, Tue. aft., brought \$2,682.90.

No. 430—"The Works of Washington Irving" (New York, 1895-7), 40 vols., author's autograph edition. George D. Smith, \$230.

No. 338—"The Complete Writings of Hawthorne" by George E. Woodberry (Boston, 1900-02), 23 vols., autograph edition. George D. Smith, \$200.

The 253 lots sold at the third session, Wed. aft., brought \$9,851.55.

No. 612—Original MS. of "The Rubaiyat of Doc. Sifers" by James Whitcomb Riley, with W. K. Bixby bookplate. George D. Smith, \$230.

Japanese Print Sale

Japanese and Chinese color prints, examples of Hokusai, Masanohi, Korinsai, and others, sold at the Walpole Galleries, Wed. eve., brought \$800.

Sale of Chinese Art Objects

Chinese porcelains, mandarin beads, jade amethyst and agate carvings, inlaid boxes, embroideries and other art objects collected by Ernest Schernikow, sold at the Anderson Galleries, Jan. 3 and 4 of last week brought a total of \$9,091.

The highest price, \$550, was paid by Mr. W. R. Hearst for Nos. 374-7, four Chien Lung lacquer panels, 24½ in. x 57½ in.

Other interesting items sold were:

No. 340—Kang Hsi porcelain brush holder, 7½ in. diam., 6½ in. high. E. Getz, \$390.

No. 343—Chien Lung porcelain vase, 24 in. high, from temple of Kuan Kong at Gou Chen. E. Getz, \$370.

No. 338—Chien Lung porcelain vase, 20½ in. high. W. R. Hearst, \$209.

No. 151—Chien Lung black lacquer screen, 18½ in. x 29 in. H. S. Radcliffe, \$162.50.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' EXHIBITION CALENDAR

AMERICAN WATERCOLOR SOCIETY annual exhibition, National Arts Club, 119 E. 19 St., Feb. 6 to 28; exhibits received Feb. 1 between 10 and 6.
PENNSYLVANIA ACADEMY, Broad and Cherry Sts., Phila., Pa.—One hundred and fourteenth annual exhibition of oils and sculptures, Feb. 9-Mar. 30, 1919; exhibits received at the Pa. Academy prior to Jan. 13, 1919.
SALMAGUNDI CLUB Exhibition and Auction, 47 Fifth Ave.—Feb. 7-14; exhibits received Feb. 1.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Allied Artists of America, Fine Art Galleries, 215 W. 57 St.—Jan. 15 to Feb. 11.

Art Alliance, 10 E. 47 St.—Tin can toys, made under the direction of Edward Thatcher of Teachers' College.

Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.

Babcock Galleries, 19 E. 47 St.—Taos Society paintings of the Southwest, to Jan. 28.

Bonaventure Gallery, 601 Fifth Ave.—Selection of XVIII and XIX century engravings in color to Jan. 15.

Braus Art Gallery, 2123 Broadway and 358 Fifth Ave.—Paintings by American artists, mezzotints, etchings, mirrors and frames.

Daniel Gallery, 2 W. 47 St.—Recent paintings by Marsden Hartley, to Jan. 20.

Dudensing Galleries, 45 W. 44 St.—Watercolors and oils by American and foreign artists.

Durand-Ruel, 12 E. 57 St.—Paintings by Canals, to Jan. 22.

Ehrich Gallery, 707 Fifth Ave.—Old masters.

Ferargil Gallery, 24 E. 49 St.—Oils by John Follinsbee, to Feb. 1.

Folsom Gallery, 560 Fifth Ave.—Paintings by American artists, including examples of the late Henry G. Dearth.

Kleinberger Galleries, 725 Fifth Ave.—Paintings by Jan V. Chelminski, Jan. 11-31, incl.

Little Gallery, 4 E. 48 St.—Hand-loom work by the Tenafla Weavers.

Macbeth Galleries, 450 Fifth Ave.—Paintings by John H. Twachtman, on exhibition and sale to Jan. 29.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days.

Milch Galleries, 108 W. 57 St.—Holiday exhibition of works by contemporary artists, to Jan. 16.

Montross Gallery, 550 Fifth Ave.—Modern American artists to Jan. 25.

Museum of French Art, 597 Fifth Ave.—Annual loan exhibition of French art, Louis XV and Louis XVI periods, Jan. 15-29 incl.

Musmann Gallery, 144 W. 57 St.—Aquatints and etchings.

National Academy of Design—Winter exhibition, to Jan. 12, 1919. Fine Arts Galleries, 215 W. 57 St.

New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.

Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. War lithographs by Brangwyn, Bone, Pennell and Copley.

Ralston Galleries, 567 Fifth Ave.—A selection of rare old French and English prints, in color and black and white, through January.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.

556 Fifth Ave.—Under the direction of Mrs. Alber Stern, 21 pictures by Gladys Thayer to Jan. 17.

647 Fifth Ave.—Henry Golden Dearth Memorial exhibition to Jan. 30.

Touchstone Galleries, 118 E. 30 St.—Works by four Provincetown painters, through Jan. 18.

Union League Club, E. 39 St.—Portraits of famous Americans and Academy diploma pictures, through Jan. 11.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, Madison Sq. South—Colored fishing prints, mezzotints and line-engravings from a notable private collection, and a portion of those gathered by the late Chas. Roberts of Phila. Tues. aft., Jan. 14 at 3 o'clock.

Engravings, etchings and drawings, examples of the works of Whistler, Haden, Rembrandt and other noted artists, from private collections and estates of Mrs. F. S. Coolidge, Ferdinand Hermann and Samuel Elliott; Tues. eve., Jan. 14 at 8:15.

Paintings and other art property belonging to the estate of the late Gov. Oliver Ames of Mass.; on

view Sat., Jan. 11, to date of sale, Thurs. eve. Jan. 16 in the grand ballroom of the Plaza; and at the American Art Galleries, Thur. and Fri. afts. Jan. 16 and 17.

Modern paintings collected by the late John W. Sterling; on view, Sat., Jan. 11 to date of sale Fri. eve., Jan. 17, in the grand ballroom of the Plaza.

Anderson Galleries, Park Ave. and 59 St.—Rare books, the stock of Robert H. Dodd (Part 11. Mon. and Tues. afts., Jan. 13 and 14, at 2:30. Inscribed books and original MSS., formerly in the collection of the late James Carleton Young; Wed. and Thurs. afts., Jan. 15 and 16, at 2:30. Oriental swords, daggers, prints, carvings, lacquers cloisonnés, potteries and porcelains, collected by the late Thomas E. H. Curtis; on view to date of sale, Fri. aft. and eve., Jan. 17, and Sat. aft., Jan. 18.

Heartman's Auction Room, 129 E. 24 St.—Americana, an unusual collection including rare tracts relating to the War of Independence, and other interesting items; also, an unusual collection of John Howard Payne material, Fri. morning, Jan. 17.

BOSTON—C. F. Libbie & Co., 597 Washington St.—Rare and fine books from the private libraries of the late Gen. Walter Harriman, Gov. of N. H., and of the late Isaac Adams, Sandwich, N. H., including Audubon's birds and quadrupeds; Donovan's birds, fishes and quadrupeds; Sowerby's botany folio, of Linnaeus; Halliwell's Shakespeare, 16 vols folio, and other rarities; Tues. and Wed., Jan. 14 and 15, at 10 and 2 o'clock.

American Art Association's Coming Sales

The coming week will be a busy one indeed with the American Art Association, as it will bring no less than two important evening picture sales in the Plaza ballroom—those of the collections of the late Governor Ames of Mass. on Thursday evening and of the late John W. Sterling on Friday evening, and three afternoon and evening sales at the Anderson Galleries. The afternoon sales on Tuesday will be that of colored fishing prints, mezzotints and line engravings from a well-known estate, and of a portion of that formed by the late Charles G. Roberts of Phila., and on Thursday and Friday afternoons of art objects, including Venetian glass, Sevres and other potteries and porcelains, and notably the famous Dennis vase from the Mary Jane Morgan collection. On Tuesday evening will be sold at the galleries a notable collection of black and whites from several estates.

Among future sales, to be held by the Association, will be those of the paintings from the estates of the late James S. Inglis of Cottier & Co., Frank R. Lawrence, president of the Lotos Club, and Alexander Morten in the Plaza ballroom on Wednesday evening, Jan. 29, and of the Chinese porcelains and other oriental art treasures, owned by the late R. E. Moore, in the American Art Galleries on the afternoons of Jan. 27-31 and Feb. 1 and 2.

The Canessa and Tolentino sales of early Italian and other antiques will probably be held in February.

Coming Sales at Anderson Galleries

Chinese and Japanese works of art are on exhibition to dates of sales, Jan. 17-18 next, at the Anderson Galleries, comprising fine bronzes, crystals, a few imperial pieces, swords, sword guards and daggers, a collection formed by the late T. E. H. Curtis.

Monday and Tuesday next, Jan. 13-14, the second part of the stock of Mr. Robert H. Dodd will be sold. The inscribed books formerly in the James Carleton Young collection will be sold Jan. 15-16.

The Paulding and Bernheim books, including a number of interesting Americana items, are now on exhibition.

The paintings owned by the late Frederic R. Halsey will be placed on exhibition Jan. 16. One of the notable items in this sale is a replica of Gabriel Max's famous "The Last Token." The large painting of the same title and by the same artist is in the Catherine Lorillard Wolfe collection at the Metropolitan Museum. This smaller one, more than a study, measures 14½ in. in height and 10½ in. in width. The collection contains also a fine example of Toby E. Rosenthal, "Between Two Evils," and a large number of miniatures, including a half-length portrait of Miss Anna Overand

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by Plimer, and a full-length portrait of Mme. de Pompadour, by Antoine Vestier. There are also included in the sale twelve pictures sold for the account of the Alien Property Custodian, including a portrait study of Thomas Sully.

Sheedy Sale at Plaza Art Rooms

The many collectors and others who remember the late Patrick Sheedy, the man who found, in Chicago, the long lost Gainsborough portrait of the Duchess of Devonshire, stolen from London and many years missing, now in Mr. Pierpont Morgan's library, will be interested in the coming sale at auction next Thursday and Friday evenings at 8.15, at the Plaza Art Rooms, 5-7 E. 59 St., by Mr. Edward P. O'Reilly, auctioneer, of a number of oils, some attributed to the Barbizon school, decorative pictures, etchings, prints, etc., to close the estate of Mrs. Patrick Sheedy, widow of Patrick Sheedy.

There will also be sold the same evenings a number of old and rare Holland brasses, early Spanish screens, Oriental porcelains, early Italian and Jacobean furniture, Oriental rugs, etc.

Etchings and Paintings at Musmann Gallery

Eugene Higgins' fine work in distemper, "The Fishermen," shown at the recent Watercolor Club display, at the Fine Arts Building, is on view at the Musmann Gallery, 144 W. 57 St., with several of his etchings. Some rare Brangwyn etchings and delicate portrait heads in watercolor by the English artist Eland are also shown here, with portrait etchings of young women, executed in an open and clear manner, also by Eland. Two paintings by Wm. Meyerowitz, the etcher, are shown, as well as several mezzotints in color.

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ENGLISH WAR PAINTINGS

On Tuesday next, Jan. 14, there will open, under the highest official auspices, at the Corcoran Gallery, Washington, the official exhibition of some 250 British war paintings and drawings, sent to America by the Ministry of Information, London. One of the most important and extensive art collections ever seen in America, the exhibition, which is under the management of Mr. Raymond Wyer, director of the Worcester Art Museum, will be seen successively at the Anderson Galleries, N. Y., during February, at the Carnegie Institute, Pittsburgh, in March, and at the Pa. Academy, Phila., in April. Following the Phila. display, the British paintings will begin an extensive tour of other leading art centers of the country, eventually returning to England into the permanent custody of the Imperial War Museum, London.

The exhibition in America of this important pictorial record of Great Britain's war activities has been made possible through the liberal co-operation of the trustees of the Worcester Art Museum, and evidence of their appreciation of the importance of the collection is the elaborate official illustrated catalog prepared by Dr. Christian Brinton. The catalog, which contains 160 pages of text and illustrations, some in color, is bound in cloth and stamped in gold. It is a fitting and permanent record of the exhibition, and all net profits deriving from its sale will be devoted to charity.

Detailed comment upon the exhibition will be reserved for later issues of the AMERICAN ART NEWS. Meanwhile, it is significant to note that the artists represented in the coming display number 26, at the head of whom stands Major Sir William Orpen with over 100 examples, watercolors and drawings, including portraits of Field Marshal Haig, Marshal Foch, and of some 15 other notable generals and staff officers. The Orpen paintings would alone make an important collection, but extensive representation has also been accorded Sir John Lavery, George Clausen, Augustus John, Muirhead Bone and James McBey.

A feature of the exhibition, which will doubtless arouse spirited comment, is the inclusion among the list of official British war artists of such radicals as C. R. W. Nevinson, Paul Nash, Wyndham Lewis and other leaders of the new school.

PARIS LETTER

Paris, Jan. 1, 1919.

Although Paris has been almost exclusively occupied with Pres't Wilson of late, there has been no break in the activities of the art world. Another private collection of the fascinating art of France in the XVIII century has been broken up: the International has opened its annual exhibition as if nothing had happened, and the Paris art dealers are all preparing for a busy season.

Sale of Early French Art

The collection of XVIII century French art sold belonged to M. Boin, senior partner of the firm of Boin-Taburet, of wide repute as gold and silversmiths. He was a devout lover of early French artists in metal and porcelain, as well as in paint, and possessed a beautiful pair of Sevres flower pots, originally the property of Mme. du Barry, which at the sale fetched 2,550 frs. Another interesting item in the catalog was that magnificent pair of commodes or chests of drawers in fine red lacquer, last seen in public at the Minszech sale in 1902. Among the pictures were a Largilliere portrait, a pastel of Perronneau's, signed and dated 1767, and a Lawrence from the Lelong collection.

At the Georges Petit Gallery, where the International Society is lodged, Cornpon, Carrier-Belleuse, Gorguet and Zo, to name only a few of the "stalwarts" of the society, make a very good showing. Zo's exhibit includes his portrait of Guynemaer, the dead aviator, and Bouchor has some war scenes and soldier types. Réalier-Dumas is faithful to his severe landscapes and Communal to his favorite mountain scenes. There is also some good sculpture shown.

Naturally war conditions still prevail, and the International is international only in name. No railway company in Western Europe would undertake to transport pictures across the frontiers just now, so neither British nor Italian art is represented here again this year. Almost the only pictures privileged to travel in France as yet are those belonging to the national collections, and those are really on their way back at last from the southern town where they have been hiding their beauty through these months of bombardment to which Paris was subjected.

But among these traveling works must be included a few belonging to the Knoedlers which are expected back after their months of seclusion. The fine rooms in the Place Vendome, in the absence of their usual exhibits, removed like those of the Louvre for safety from war risks, are decorated with portraits painted by Mrs. Leslie Cotton. She has a large and notable display of work, and the first glance shows that her style is almost as varied as her subjects. A striking work is the decorative portrait of Mrs. Carlo Meyer, highly "stylized" as the French would say, but a clever piece of work. In the portrait of the four Yturbe brothers she does a more difficult thing in producing a pleasing canvas in which no help can be got from costume or colored draperies.

Bowdoin-Muckleston

Mrs. Mary Jane Muckleston announces the marriage of her daughter Miss Jean Muckleston to Mr. William Goodrich Bowdoin (art writer for the N. Y. Eve. World) on Dec. 24 last in Brooklyn. Mr. and Mrs. Bowdoin will be "at home" after Feb. 1 next at No. 1572 President St., Brooklyn.

CHICAGO

The annual election at the Palette and Chisel Club resulted in the choice of two active and progressive men, Edward J. Holslag and John H. Carlsen, as president and vice-president, respectively. Under their guidance, one may look for the organization to take a step forward as both men possess business acumen as well as superior artistic abilities.

The Artists Guild will discontinue carrying and exhibiting paintings during the coming year. With the removal of the Guild from the first to the fifth floor of the Fine Arts Building it becomes a craft organization exclusively. Sales for December at the Guild are reported to have exceeded those of all former holiday seasons.

The Thurber Art Galleries have just closed two important transactions, namely, the sale of a large Ziem, and of a famous Breton. This is an indication of the public appreciation of this fine collection of Barbizons.

Mr. W. J. Young announces an exhibition of the recent work of O. E. Berninghaus, some 18 canvases of various sizes. Berninghaus is one of the most gifted men in the Taos Society and his works are full of the spirit and atmosphere of the place.

The George Bellows lithographs, now on view at the Albert Rouillier Art Galleries, are creating the same furor here as in N. Y. A proper appreciation of Bellows can never be attained without seeing these works of his in black and white.

The Gerald Ackermann watercolors, on exhibition at the Michigan Avenue Galleries of the London firm of that name, are finding a welcome in the homes of some very discriminating Chicagoans. More examples are expected daily from the East.

The Arts Club enlivened the past holiday season with a tea, to signalize the opening of an exhibition of Robert Jones' designs for stage settings and sketches for a Red Cross Drive and Mary Foote's recent paintings. Among the latter the portrait of Mrs. John Alden Carpenter is most notable.

Milwaukee comes forward with a proposed Peace memorial, to commemorate the supreme sacrifice made by its citizens in the war. This monument is to take the form of a worthy temple of art in a building of suitable size and character, to give accommodation to the Art Institute, the musical clubs of the city, an art library, a memorial room for the war souvenirs and documents, a large assembly hall, a small concert hall, a little theatre with clubrooms for soldiers and sailors, besides studios and workrooms for the allied arts.

Lorado Taft is leaving for France to lecture before the Y. M. C. A. on the art and history of that country.

The Art Institute has recently received as gifts the following important paintings: Elliot Daingerfield's "Valley of the Dragon," which the artist considers one of his best works, presented by Mr. Milton L. Strauss; two landscapes by William Wendt, "California," the gift of Mr. William F. Temple, and "Dry Arroyo," the gift of Mr. Wallace L. DeWolf, and Jessie Arms Botke's decoration, "Geese," presented by the "Friends of American Art" and which received the Cahn prize in the exhibition just closed. The Gold Medal of the Art Institute Alumni Association, a memorial to the late Director, William M. R. French, has been awarded

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to Karl Anderson, for his oil, "Sisters," in the annual exhibition just closed, and owned by the St. Louis City Museum. This medal can be given only to an alumnus of the Art Institute School. The medal was designed by Leonard Crunelle, a local sculptor, himself an alumnus of the school.

Carson Pirie Scott's report the sale of two Murphys, a large Homer Martin, two important Keiths and several other canvases of note during the past fortnight.

The commission for the encouragement of local art has made its annual purchases of paintings for public buildings and schools in the city as follows: "A Morning in Maine," by Allen E. Philbrick; "The Golden Pheasant," by R. Fayerweather Babcock; "Portrait of Carter H. Harrison," by Frank A. Werner, and "Along the Trail," by Frank V. Dudley. The members of the commission for 1918, recommended by the art organization and appointed by the mayor, are Carter H. Harrison, president; Victor Higgins, secretary; Frank G. Logan, William O. Goodman, Robert H. McCormick, Frank A. Werner and Wilson Irvine.

Marion Dyer.

Thomas Shrewsbury Parkhurst, has recently completed and is now occupying a residence and studio at the "Highlands," Carmel by the Sea, Cala. Mr. Parkhurst was formerly connected with the Toledo Museum, as Chairman of Publicity, and for several years in connection with his exhibits throughout the middle and western states, gave many lectures and talks on art. He is now making a specialty of "Marines," and meeting with success, having disposed of several large canvases to western collectors, his most recent sale was an important canvas for the permanent collection of the Oakland, (Cala.) Art Museum.

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